DOCUMENT RESUME

ED 161 533 PS 010 156

AUTHOR	Karnes, Merle B.; And Others
TITLE	Nurturing Talent in the Visual and Performing Arts in Early Childhood: Art and Music.
INSTITUTION	Illinois Univ., Urbana. Inst. for Child Behavior and Development.
SPONS AGENCY	Bureau of Education for the Handicapped (DHEW/OE), Washington, D.C.
PUB DATE	Sep 78
GRANT	OEG-00-75-00232
NOTE	52p.; For related documents, see PS 010 120, PS 010 146, PS 010 150-55, and PS 010 157
AVAILABLE FROM	Publications Office, Institute for Child Behavior and Development, University of Illinois, 805 West Pennsylvania Avenue, Urbana, Illinois 61801 (Catalog #1403.010, $4.00)
EDRS PRICE	MF-$0.83 HC-$3.50 Plus Postage.
DESCRIPTORS	Art Education; *Childrens Art; Educational Diagnosis; *Gifted; *Handicapped Children; Instructional Materials; Learning Activities; *Music Appreciation; Music Education; Preschool Education; *Talent Development; *Teaching Guides; Teaching Methods
IDENTIFIERS	*RAPYHT Project

ABSTRACT

This teaching guide suggests practical ideas for encouraging artistic and musical talent in preschool children. It is part of a series of similar guides developed by the RAPYHT Project (Retrieval and Acceleration of Promising Young Handicapped and Talented) for educating young gifted/talented handicapped children and gifted children with no handicaps. The guide is divided into 2 sections. Section I, focusing on artistic talent, emphasizes fostering creativity, encouraging art as a means of nonverbal communication of feelings and ideas, and introducing the child to a variety of materials. Chapters on characateristics which indicate art talent include a discussion and listing of materials for drawing, painting, sculpturing, modeling, making collages, and building (blocks and boxes). Goals and activities for children with artistic talent focus on increasing sensory awareness, technical skill with art materials, a sense for composition, artistic creativity, satisfaction with one's own products, and art appreciation. Section II offers suggestions to help children with musical talent appreciate and produce quality music, respond spontaneously in movement, and express creativity through music activities. A list of characteristics of children with musical talent is included, along with a discussion of general methods of stimulating this talent. Goals and activities are listed under 4 areas: tuneful singing, moving to music, listening to music, and playing instruments. (CM)

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Nurturing Talent In The Visual And Performing Arts In Early Childhood

Art

Music

Merle B. Karnes, Paula Sabatino Strong, Suzanne Anderson, and Polly Kemp

Available from

Publications Office
Institute for Child Behavior and Development
University of Illinois
805 West Pennsylvania Avenue
Urbana, Illinois 61801

Price $4.00 Catalog #1403.010

September 1978

PS010156

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RAPYHT: A Model Program for Retrieval and Acceleration of Promising Young Handicapped and Talented

Funded by: Bureau of Education for the Handicapped, Department of Health, Education and Welfare

"These materials were developed pursuant to a grant from the U.S. Office of Education, Department of Health, Education and Welfare, Bureau of Education for the Handicapped (Grant No. OEG 00-75-00232). However, the opinions expressed herein do not necessarily reflect the position or policy of the U.S. Office of Education, and no official endorsement by the U.S. Office of Education should be inferred."

ACKNOWLEDGEMENTS

Many persons who interacted with our staff in our gifted project contributed in one way or another to this manual: Nurturing Visual and Performing Arts Talent in Early Childhood: Art and Music. These persons were staff from other projects at Colonel Wolfe School, ancillary staff in the gifted project, parents, children, advisory board members, project consultants. To all of these individuals who were so supportive of our efforts, who gave freely of their time, and who shared ideas with us we extend our most sincere thanks.

Special appreciation is given to the teachers who tested the activities over the three years the project was developed and demonstrated--Tsivia Cohen, Linda Berg, Rebecca Durant, Beth Larey, Andra Johnson, Gary Petersen, Barbara Kilbourn, Georgeanne McBride.

A key person who gave overall supervision to the development of the manual, provided invaluable feedback and support to the writers was Jane Bertschi, Assistant Director of the project.

Special thanks also go to Dr. Robert Smith and Mark Williams who provided many excellent suggestions during the preparation of the Music section.

Thanks to our secretary, Bonnie White, who is responsible for the final typing of the manuscript.

Cynthia Mohrman is responsible for the art work and cover design which adds greatly to the appearance of the manual.

It is our hope that the suggestions in this manual will help teacher more effectively nurture talent among their charges and in addition, will motivate them to develop other activities for fostering talent.

Merle B. Karnes, Director, RAPYHT Project
Paula Sabatino Strong, Teacher
Suzanne Anderson, Teacher
Polly Kemp, RAPYHT Disseminator

FOREWORD

In the Fall of 1975 the Institute for Child Behavior and Development at the University of Illinois received a grant from the Federal Bureau of Education for the Handicapped (BEH) to develop and demonstrate a model program for the "Retrieval and Acceleration of Promising Young Handicapped and Talented" (RAPYHT). Children from three to five years of age were included in the project, which has completed the last year of a three-year demonstration cycle and is entering into the first year of outreach funding.

The principle goal of this project has been to develop and demonstrate an approach for educating young gifted talented handicapped children who are enrolled in programs that also serve gifted children with no handicaps, average children with no handicaps and multi-handicapped children who are of higher but not gifted ability. Since there are relatively small numbers of gifted handicapped children in any population, the approach has been to educate them in the mainstream, but, at the same time, provide them with special programming to meet the unique needs associated with giftedness and talent.

A major outcome of this three-year demonstration project has been the completion of a set of printed materials designed to aid classroom teachers and parents who desire to identify and encourage the development of the gifts and talents of young children, including those who are handicapped. This set of materials includes guides for screening, assessing and programming for children in the areas of intellectual, academic (reading, math, science), creative, leadership, visual and performing arts (art and music), and psychomotor talent. These materials are applicable for use with young gifted/talented children as well as those who are gifted/talented with handicaps. In fact, every child has a measure of talent which may go underdeveloped unless identified and nurtured. Therefore, we are convinced that careful observation and programming in talent areas is important for all children.

We are also committed to the premise that the earlier we identify and program for talents the greater the chances that the child will fully develop his true potential. Nationwide, there have been relatively few efforts devoted to identifying and programming for young gifted/talented and even less for the gifted/talented handicapped. Hopefully, the products developed by the RAPYHT Project will create more awareness of the need to identify and program for this neglected segment of our population.

Merle B. Karnes, Ed.D.
Director of RAPYHT Project

SECTION ONE: ART

ART TALENT IN THE PRESCHOOL YEARS

Artistic creation is more than representational drawing for a young child. It is a two-way process in which the child not only produces a product, but also experiments with color, texture, design and aesthetic arrangements of shapes. The child often works with art materials to simply enjoy them, and she/he also derives pleasure from the physical movement used during art activities. (Kellogg, 1968)

She/he may use art to express his/her feelings about himself/herself and his/her world and to describe his/her environment as it looks to him/her. Although it is true that the preschool child has limited psychomotor skills, some researches believe the distortions of size, shape and perspective are mostly reflective of his/her lack of experience with the world. And so, as she/he learns about his/her environment, his/her creations will become more accurate, detailed, and realistic. (Jameson, 1968; Lewis, 1966)

The goal for a preschool child who is talented in art should not be to draw more realistic pictures. Rather, the teacher should foster creativity, encourage art as a means of nonverbal communication of feelings and ideas, and introduce the child to a variety of materials. The teacher should especially create an atmosphere of enthusiasm towards art, so that the child learns to appreciate his/her talent and see art as a worthwhile activity.

COMMON CHARACTERISTICS OF CHILDREN WITH ART TALENT

The following is a list of characteristics which may indicate that a child has art talent.

1. The child shows a strong interest in anything visual. She/he may express appreciation of beauty in nature, notice details that others miss, or examine objects in general very carefully. The child may also show interest in the art work of other people, both peers and professional artists.

2. The child remembers in detail what she/he has seen. The child may describe details she/he has noticed to others; or she/he may represent these details in art work.

3. The child spends a great deal of time drawing, painting, making collages, sculpturing and building. When given a choice, she/he often chooses an art activity.

4. The child works seriously on art projects and seems to find great satisfaction in art work. She/he might be very verbal while working, describing his/her creation for anyone who cares to listen; or she/he might become deeply absorbed in an art activity, concentrating all his/her attention on a particular project.

5. The child has advanced technical skill in art production. She/he displays ability when using art tools, such as paintbrushes, pencils, scissors and pasting materials. She/he may also work proficiently with clay, playdough, and building materials (blocks, boxes, etc.).

6. The child develops unusual ways to use familiar art materials. She/he may paint a picture using glue or use both clay and wood scraps to make a sculpture. She/he may use unusual objects as art materials. For example, she/he might use clock gears in a collage or paint a picture on a large piece of bark or a rock.

7. The child produces art work which is superior in design and composition (balance, space, unity and color). For example, his/her drawings and sculptures may look well-balanced. If there is an obvious detail at the top of a picture, she/he might add a counter detail at the bottom so that the art piece doesn't look top-heavy or one-sided. The child may use space well by using the entire page in a painting or arranging a drawing so that empty spaces add to the effect. She/he may create art work that has unity, so that separate details have some relation to each other. The child may produce paintings which have bold or unusual colors, or unusual combinations of color.

8. The child adds details to drawings, paintings, or sculptures. Rather than draw a simple house, she/her may add the mailbox, curtains on windows, a porch, individual bricks and the surrounding landscape; or she/he might poke tiny holes all over a clay monster's body. The child might also add intricate details to a design or pattern.

9. The child has developed a distinctive artistic style; other people can recognize which products are his/her.

GENERAL METHODS TO STIMULATE ART TALENT

The most important thing to remember when you foster art talent is that art activities should be very personal and creative. Provide plenty of time for the child to practice freely with art materials. These include materials for drawing, painting, sculpturing, modeling, making collages, and building (boxes and blocks). Keep the following points in mind when you encourage the child.

1. Become involved with the child as he works. Lively interest on your part is very motivating to the child. Watch the artist for a while and make occasional specific comments: "What a big circle!" "That's an unusual color you made in the corner." "The thickness of your paint creates an interesting effect." Avoid asking, "What is it?" However, when the child does draw a recognizable object, tell him/her, e.g., "That looks like a bird to me."

2. Be an "artist" yourself. Sit alongside the child and paint pictures, model with clay, build with blocks, make collages, etc. Relax and enjoy yourself as you create--your enthusiasm will be contagious. By working alongside the child, you show him/her that art activities are worthwhile. Especially at the beginning of the school year, a child may not be working with a certain type of material simply because she/he is unfamiliar with it. By watching you work with the materials, the child may want to try some of his/her own ideas. Talk as you work to show the child that art is exploration ("I wonder how long and skinny I can make my piece of clay without breaking it."); discovery ("Look what happened when I dripped glue on my collage!");

observation ("Maybe if I look at the tree on the playground I can draw a better tree."); solving problems ("I've got to find a better way to stick the toothpicks together on my sculpture."); and, creativity ("I'm going to make the ugliest monster in the world."). Discourage a child from directly copying your own creations. For example, you might say, "I made my house very tall; how could you make yours look different?"

3. Show an appreciation for art products. Provide a display board and a display shelf at the child's eye level. Do some of the displaying yourself using children's creations, your own creations, magazine pictures, etc. Leave plenty of space for children to hang things themselves. Change displays often to sustain interest. Display reproductions of works of art that emphasize imagination and color, i.e., Matisse, Klee, Chagall and other contemporary artists.

4. Help the child learn to respect art tools and materials. Teach him how to use each type of tool, how to clean them after use and where to put them. Encourage the child to use tools in new ways for art work, such as poking holes in clay with the end of a paint brush, but emphasize that he should not use art tools as weapons or toys. Emphasize that artists should not waste materials and model this behavior. Arrange the classroom so that it is easy and natural for children not to waste. Provide containers for wood scraps, paper scraps, and other kinds of leftover materials. Encourage children to use these scraps for art projects and use them yourself. Model conservation in other ways. You might use rags instead of paper

towels to clean up messes, store mixed paints in plastic containers so they can be reused, and melt crayon ends in muffin tins to be used for rubbings.

5. Teach the child (and model) a variety of uses for art tools and materials. Then allow him/her to discover techniques and principles of these materials himself/herself. In this way, you will encourage the child to maintain an attitude of discovery towards art and to enjoy the challenge of artistic problems. For example, once the child knows how to mix new shades of color and texture by himself/herself, you might model your own techniques of solving art problems, by talking while you solve them ("If I add more powder to my paint, it will be thicker and cover the wheel of my car better."), but the child will be more satisfied if you allow him/her to solve his/her own art problems.

6. Allow for messes. Many art materials are messy, especially paints. Have the child carry on art activities near a sink for easy preparation and cleanup. Have the children wear art smocks. An adult's old shirt, buttoned in the back, makes an ideal smock which covers most of a child. Let parents know that you're doing a lot of art activities in school, that some activities are messy and the children should wear clothes that are easily washed. Have children do art activities in an uncarpeted area or cover the floor with protective plastic or newspaper. Teach children how to clean up art messes and enforce cleanup rules consistently. Don't fall into the habit of cleaning up after children or you will learn to dislike art activities and discourage them.

7. Keep your hands off the child's work. Avoid the temptation to improve a creation. You may want to add the fourth leg to a horse or give the person a nose, but don't do it. If a missing detail bothers you, ask the child about it. For example, if the child has drawn a dog without eyes, you might ask, "Does this dog have eyes?" Allow the child to respond in his/her own way. He might add eyes or explain why this particular dog doesn't have any. The child might even tell you that she/he doesn't feel like putting eyes on this dog.

8. Generally, avoid using adult art work as models. For example, don't make a birdhouse out of a cardboard box and ask a child to make one like it. By merely copying your birdhouse, the child has lost the chance to solve artistic and engineering problems as well as express originality. Adult models often discourage creativity.

   Sometimes a child needs assistance or will ask "how to" draw or make something. You can help him/her in several ways:

   a. Show the child works of other children or artists who have drawn or made something similar and point out how they solved particular artistic problems in different ways.

   b. Teach the child to look at the "thing" she/he wants to create and break it down into familiar symbols (not copy it). For example, if a child asks you to draw a dinosaur, find a picture of one. Point out that the body is oval in shape, the neck a narrow rectangle, the head a small circle (or oval), the tail a triangle, and the legs rectangular shapes. After the child has

drawn and connected the shapes, suggest she/he fill in the outline of the dinosaur with straight and curved lines and add details to it, i.e., eyes, scales, teeth, claws, etc.

c. Work parallely with the child. You and the child each create the "thing" the child wants to make. For example, a child asks you to make him/her a bowl from clay. Tell the child that you'll show him/her how to make one kind of bowl. Describe what you're doing as each of you makes a bowl. Then discuss and decide how each of you can add original details to the bowls to make them different. Stress that there are many ways to create just one thing or make a basic shape original.

9. Encourage the child to work on an art project which takes several days to complete. Long-range projects help the child develop a sense of purpose towards his/her work and introduces day-to-day continuity. Help him/her find a place to put the creation when not working on it. Show him/her how to cover playdough and sculpture materials so that they won't dry out. Suggest that the child print (or dictate) a letter asking the janitor to clean around the creation.

10. Allow the child to make his/her own decisions about artistic creations. If she/he wants to cover a design with brown paint, let him/her do it. To a young artist, the product is not as important as the process. Many preschoolers do not recognize their own creations after they have completed them. If you want to display a child's creation, ask permission, but give him/her the option of throwing it away or taking it home. If you want to save the product for evaluation purposes,

tell the child: "I want to save this drawing, so I have a collection of your work to show your parents when they visit."

11. If you want to write the child's name on a drawing or painting, do so on the back or encourage the child to put his own signature on the art piece. You might also use sheets of paper or small index cards to identify art products. Encourage the child to dictate titles or descriptions of his/her creations for you to print on a piece of paper or on an index card. Then attach the paper or card to the bottom or the side of the creation or set it near the art work if it is on display. When you ask the child to label or describe his/her creation, you are telling him/her that you consider his/her art work important. You also help the child realize that artisitic creation is one way of expressing his/her feelings and impressions of the world. The child might make up an entire story about a piece or art or use only one word to describe his/her product.

12. Collect and study the child's art work over a period of time to see changes, interests, and specific techniques. If you look at a collection of the child's work covering a period of three or four months, you will get a very accurate picture of the child's creative development and fine motor skills. Use these observations to give the child concrete encouragement. For example, "You've been putting lots of bugs in your pictures lately." "You use lots of black in your paintings." "You're getting good at making clay balls."

13. Talk to the child's parents about his/her art work. Explain to them that child art is more than just unskilled attempts at representational

drawing and sculpturing. Emphasize that their preschooler uses art to explore, to experiment, to make sense of his/her impressions, to create aesthetic designs and patterns, and to express feelings and ideas about his/her world. Look at some of the child's art work with the parents. Point out the creative aspects of their child's work, and share with them how to make specific, meaningful comments to their child about his/her art products. Encourage them to provide art materials at home for the child's use, and suggest ways that they can show the child they appreciate his/her creations. For example, they might choose a few paintings with the child to frame and hang in his/her room. They might use the child's designs as embroidery patterns or let him/her decorate his/her T-shirts with fabric paint.

Equipment

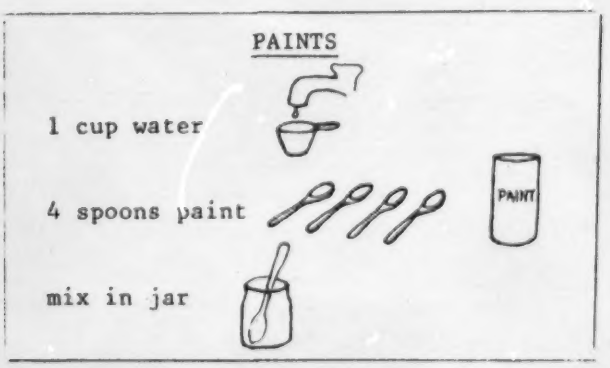
The art area of the classroom should be an area that is easily cleaned, well lighted and close to a source of water (for preparation of materials such as playdough and paints as well as for cleanup).

Art materials should be accessible to children, so that they are easy to find, take out and put away. These include materials for painting, drawing, modeling, sculpturing, building and making collages. Teach children where each type of material is stored, how to prepare the materials for use and how to clean them up. Keep materials in the same place, so that children know where they are and can obtain them without teacher assistance. You might involve children in arranging the art area by letting them help you label boxes to hold materials and then decorating the boxes. Maintain a supply of basic art materials and add new materials from time to time to sustain interest in the art area.

Painting Equipment

- paper of various sizes and textures
- boxes and cartons for building and painting
- tempera powder paint, water colors, finger paints
- assorted sizes of easel brushes, smaller brushes for water colors
- bucket and rags for cleanup
- newspaper or plastic to protect floors and tables (while child is working with materials or while products are drying)
- aprons or shirts
- containers to mix powdered paints
- measuring cup to measure water and measuring spoons to measure powder
- instructions on how to mix paints

You might provide a large recipe card with simple, pictorial instructions for mixing powdered paints. For example:



Don't have the child try to decipher the recipe without assistance. Read it with him/her and help mix the paints several times before she/he attempts it alone. Eventually the child will be able to follow the recipe without assistance.

Drawing Equipment

- felt tip pens, soft lead pencils, ball point pens, craypas, chalk, crayons
- paper of various sizes, shapes and textures--line and unlined
- ruler
- stapler
- glue
- shapes, silhouettes or cans to trace around

Sculpturing Equipment

- modeling clay
- playdough (provide a recipe for making playdough similar to the one for mixing powdered paints, so that children can make it themselves.)
- plastic knives with serrated edges for cutting
- rolling pin
- box containing cookie cutters, bottle caps, sandpaper, nails, toothpicks, forks, etc. for making impressions or decorating clay creations
- glue and wood scraps--lumber scraps, tongue depressors, dowels, sticks and twigs, and toothpicks

Building Equipment

- balsa wood and/or heavy cardboard, and hammer and nails
- building blocks
- cardboard boxes of assorted sizes

Provide boxes ranging in size from match boxes to furniture cartons. Children can use boxes to build cities, towers, etc. They can also make things out of boxes. For example, a child may make the cab of a truck from a cigarette

box and use a slightly larger box for the trailer. She/he might use a small ring box for the seat and cut up other boxes to make a steering wheel, tires and other details. Children might also decorate boxes with paint, collage materials and crayons, and most children enjoy painting large furniture cartons.

Collage Equipment

- scissors
- paste or glue
- paper of various sizes, shapes, colors, textures
- attractive scrap materials of any kind

Keep collage materials orderly. Don't throw a bunch of junk in a box and expect the child to appreciate it. Limit the amount and variety of materials. Arrange them such as sorting them according to color or shape, or you might separate paper products, wood, metal, textiles, etc. Any kind of interesting scraps can make collage materials.

GOAL AREAS AND ACTIVITIES

This section includes goals and activities for stimulating a child with art talent.

A. To increase sensory awareness

1. Ask the child questions which require him/her to take a good look at things. If you are outside, you might ask, "What is the tallest thing you can see from here? The biggest? The smallest? Are all the windows on the school building the same size? The same shape? How many things do you see that are orange? What things do you see that are moving?"
2. Bring objects into the classroom for the child to explore. Ask questions, such as, "How does it feel? Smell? Where would it look best in the classroom? How could you use it? How else? What shape is it? Color? Texture?"
3. Tell the child to look at something, but not tell you what it is. Then ask him/her to describe the object, so you can guess what it is. Encourage the child by asking questions about the object.

B. To increase technical skill with art media

1. Allow plenty of time for practice. Encourage the child to talk about his/her products, while they are in progress. When the child describes a creation, he/she looks more closely at it. Ask technical questions, such as, "How did you make such big swirls? How many colors did you use? What did you use to make those holes in the monster?"

2. Pose problems which encourage the child to extend his/her skills. For example, if the child repeatedly makes long, snakelike shapes when working with clay, ask, "What can you make for your snakes to live in?" If you want to encourage the child to use the paintbrush in new ways, you might ask, "How can you make the road look bumpy?" In collage activities, you might ask, "How could you make your paper strips curl?"

C. To develop a sense for composition

Most preschoolers are not ready to understand composition techniques of balance, unity and color coordination, but you may help the child develop a feel for good composition through your questions and comments.

1. When the child creates a piece of art that looks well-balanced, tell him/her, e.g., "The big birds on the top of your picture look good with the river on the bottom. The picture is nicely balanced with trees on both sides of it."

2. When the child creates a product that looks unified, tell him/her that it does, e.g., "The two beds and the nurse make a good picture together. There aren't any big, empty spaces."

3. When you enjoy the color combinations in a particular painting or drawing, react to it verbally and specifically. "The bright colors in your picture really stand out."

4. Use specific questions and comments to help the child become aware of composition. For example, "You've used space well. These four small figures create a nice balance with that large one. You have a lot of

colors in that corner. They're pretty. Are you going to put any colors in the other corners? Why do you always leave the top part of your drawings blank? You've used red in a striking way. It ties the whole design together."

D. To increase the child's satisfaction with his own art products

1. Collect several of the child's art pieces. Have the child look at them with you and talk about them. You might say such things as, "Look at all the clay figures you've made. Which is your favorite? Why? What do you like best about your wood sculpture? I like the blue lines in this painting."

2. Show the child that you appreciate his/her art products by asking him/her to make things for the classroom. You might ask the child to make drawings for puzzles. Paste each drawing to a cardboard surface and cut it into a simple puzzle for classroom use.

3. Ask the child to decorate containers for storage use in the classroom. These might be containers to hold art supplies, dress up clothes, toys, instruments, etc.

4. Suggest that she/he make postcards. Provide blank postcards or large index cards. Have the child draw a picture on each card and mail them to various people.

5. Show the child how to mount and/or frame his/her paintings and drawings and hang them in the classroom.

6. Plan an art show with the child which includes his/her own art work and the work of classmates. Suggest two or three display areas that

are visible to many people and have the child choose one. The display area might be within the school building--a hallway, an office, a stairway; or outside the building--a bank, a department store or even a shopping center area. Let each child choose which of his/her art products to display and help him/her mount or frame them. Label each art piece on a separate index card with the child's name and title (or anthing she/he wants to say about the creation). Display drawings and paintings on a portable bulletin board or a wall. Use a table for sculptures. Make sure that the children see the display.

E. To increase artistic creativity

1. When a child is creative, tell him/her so. For example, she/he might produce an art piece that is very unusual or she/he might use materials in a unique way. Be specific in your comments: "I never saw so many circles in one collage! You made the tiniest birthday card I've ever seen. That was a good idea to use sandpaper to make your sculpture look rough. You drew a bug on the apple. How unusual!"

2. Occasionally challenge the child to make another painting, drawing, sculpture or collage that looks different than one she/he has already produced. For example, "What a scary looking monster! I heard that your monster has a sister who looks very different than him. Would you make the sister too?"

3. Provide a variety of materials and challenge the child to use them in art work. Fill a box with materials such as styrofoam meat trays, balloons, lentils, bars of soap, Q-tips, paper clips, scraps of fake

fur, or feathers and ask the child to make something. From time to time, repeat the activity with different materials.

F. To develop appreciation for art

By introducing the child to professional art, you may help him/her develop an appreciation for and deeper interest in art as an activity.

1. Take field trips to art galleries and art shows, including shows featuring children's art work. Keep the field trips short. Ask questions which encourage the child to look at paintings and sculptures carefully: "Do you see any triangles in this painting? What colors do you see? How do you think the girl in the painting feels? Which one of these sculptures would you put in your room at home?" Encourage the child to express his/her own reactions to works of art. Accept comments.

2. Take a field trip to an art store or lending library and let the children choose a print to hang in the classroom. It is preferable to borrow prints, so that you can replace them often and keep interest in them alive.

3. Invite a guest artist to the classroom, and have him/her show the child some of his/her art products. You might ask the child to make up stories about one of the works to sustain his/her interest. This also requires him/her to look more carefully at the art work. If the artist cares to, she/he may tell stories about the art work himself/herself to show the child that art is a means of expressing feelings and ideas.

ANNOTATED LIST OF RESOURCES

1. Brittain, L. Research on the art of young children. In Lewis, H. P., Art for the pre-primary child. Washington, D.C.: The National Art Education Association, 1972.

In this article, Brittain briefly covers stages in child art and relates the child's drawing abilities to maturational stages. Brittain also presents several theories of child art--what motivates children to draw and what the scribbles may mean to a child.

2. Cherry, C. Creative art for the developing child. Belmont, California: Lear Siegler, Inc./Fearon Publishers, 1972.

This book can serve as an excellent resource of art materials and activities. Creativity is emphasized, and Cherry offers practical tips for keeping a creative atmosphere in a preschool classroom art program. Chapters center around specific art materials and their uses. Included are paper, crayons, other drawing materials, paints, pastes, scissors, manipulative materials, wood, styrofoam and printmaking materials.

3. Jameson, K. Pre-school and infant art. London: Studio Vista Ltd., 1968.

Using examples of children's art to illustrate his points the author describes the patterns of art development, ways to stimulate art activities, how to instill standards of quality in children as artists and connoisseurs, factors to consider in assessing child art, recommendations to the teacher concerning the physical environment for art activities as well as suggestions for parents who wish to encourage art activities at home.

4. Kellogg, R. Analyzing children's art. Palo Alto, California: Mayfield Publishing Company, 1970.

The information in this book is based on observations that Kellogg made of approximately one million drawings by children aged two, three, and four between 1948 and 1966. It contains a detailed description of stages in children's art and contains many examples of each stage. Kellogg also describes various theories of child art--what children express through their art work and why they draw as they do. Kellogg explains her own theory: That children draw for motor and visual pleasure. Children emjoy the movement involved in drawing and derive pleasure from the visual effects they produce. Kellogg believes that preschool children try to create Gestalts (organized wholes) in their art work and have very little desire to draw representationally.

5. Lansing, K. M. Art, artists, and art education. New York: McGraw-Hill Book Company, 1971.

Dr. Lansing has written a book for both classroom teachers and art teachers. The most appropriate chapters of value to the classroom teacher are described here. Chapters 5 and 6 explain artistic development in children. Guides to creating an art curriculum and formulating objectives is addressed in Chapter 7. Chapter 8 discusses the methodology of teaching art. Courses of study are recommended in Chapter 9 for children in nursery school through junior high school. Suggestions are made regarding the evaluation of children's art work and reporting to parents in Chapter 1.

6. Lark-Horowitz, B., Hilda, L., and Mark, L. Understanding children's art for better teaching. (2nd Edition). Columbus, Ohio: Charles E. Merrill Publishing Company, 1973.

This book presents a comprehensive description of children's art development from infancy through early adolescence. Reference is made to cross-cultural research in art development. The authors deem personal expression as an essential factor in child art. They provide valuable information regarding the organization of materials, factors in planning art activities, suggestions for assessing child art, ways to develop aesthetic appreciation in children, and using art as an integrated part of the curriculum.

7. Lewis, H. (Ed.). Art for the pre-primary child. Washington, D.C.: The National Art Education Association, 1972.

This book of readings on preschool children's art covers such topics as developmental stages in drawing, artistic creativity in the child, parental encouragement of artistic expression, teacher encouragement of artistic expression, materials for art activities and how to present them.

8. McFee, K. Preparation for art. (2nd Edition). Belmont, California: Wadsworth Publishing Company, Inc., 1970.

As the author states "The purpose of this book is to bridge the gap between research and practice, between the science and the art of education, and to make this bridging useful to classroom teachers, consultants, and scholars in the profession as well as anyone concerned with the art development of children and young people." (McFee, 1970). The book contains valuable information concerning perceptual readiness for art (as well as ways to increase it), a description of children's art development, practical guides for teaching art (creating a supportive psycho-cultural environment, sharing techniques with children, and evaluation of children's art). Significant research and studies of children's art are cited throughout the book.

9. Pagano, A. L. Art is young. Day Care and Early Childhood. 2 (4), 1975.

In this article, Pagano describes a preschool program in Brooklyn, New York which places major emphasis on the arts. Children are encouraged to express themselves creatively in art and music. Art appreciation is encouraged by cultural field trips geared to the preschool level. Local artists are invited to demonstrate their own creations. Each staff member has talent or special interests in some form of fine art.

10. Pile, F. Art experiences for young children. New York: The MacMillan Company, 1973.

Pile focuses on preschool art as self-expression. The author gives hints towards expanding a child's awareness through questions, field trips, and games. Different chapters cover various art media: painting, clay, drawing, collage, etc. There is a section devoted to the artistic characteristics of each age group: three's, four's, and five's. The last section contains a materials list and a bibliography.

11. Wankleman, W. F., Wigg, P., and Wigg, M. A handbook of arts and crafts. Dubuque, Iowa: Wm. C. Brown Company Publishers, 1973

This is an excellent art resource book for the classroom teacher. It contains a clear, brief description of children's art development, as well as a list of do's and don'ts for creative art teaching. However, most of the book is devoted to descriptions of art and craft techniques organized into convenient categories, and well-indexed for ease in location. Written as a recipe, each technique is given a full page which includes a list of supplies, a simple list of procedures, and a photograph of the finished product of the performance or the process. Finally, there is a section with hints about certain materials and procedures (derived from the author's previous art experiences), and instructions for making materials, such as finger paints, paint dispensers, salt and flour clay, etc.

SECTION TWO: MUSIC

MUSIC TALENT IN THE PRESCHOOL YEARS

Music is a talent which is developed through experience and practice. Most children who display musical talent have had much exposure to music and music-making. Music includes many types of activities, such as singing, rhythmic movement, listening, playing instruments and creative music-making. Although very little research has been done concerning preschool children and music, those studies which have been done show that young children learn music by active involvement, and the more experiences a child has in the music areas, the more skilled he/she will become and the more talent the child will display (Seefeldt, 1976).

This guide offers suggestions to help the young child with music talent appreciate and produce quality music, respond spontaneously in movement, and express creativity through music activities.

COMMON CHARACTERISTICS OF CHILDREN WITH MUSIC TALENT

The following is a list of characteristics which may indicate that a child has musical talent.

1. The child shows an unusually high interest in music. He/she often chooses music activities when given a choice. These include listening to records, playing instruments, dancing, and singing. During group meeting time, the child might spontaneously suggest that the class sing, or he/she might volunteer to sing solo, or play an instrument for the group. He/she might often make up original tunes or original words to familiar tunes.

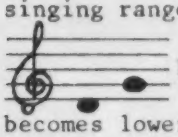
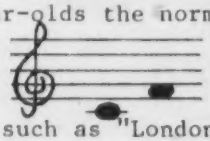
2. The child is sensitive to the mood or character of music. He/she might perform a lively dance when he/she hears a polka and sit quietly, swaying to the rhythm of a slow orchestration. The child might comment on the mood of a particular music selection: "The man in the song is so silly!" "That music makes my doll go to sleep." "That's funny music!"

3. The child can repeat short, rhythmic patterns with ease. The child might also make up a pattern himself/herself and then repeat it several times. It is easier for a preschooler to copy clapping patterns than patterns played on a rhythm instrument. Some possible rhythm patterns are:

   clap, pause, clap, pause, clap, pause

   clap, clap-clap, clap, clap-clap, clap, clap-clap

   clay-clap, pause, clap-clap, pause.

4. The child can sing in tune or very nearly in tune. (The tuneful singing range of most three-year-olds is between D' and G'.  For four and five-year-olds the normal singing range becomes lower, between C' and F'.  Have the child sing a song within the C' to A' range such as "London Bridge is Falling Down." If he/she can sing in tune from middle C' to A', he/she is singing very tunefully.)

5. The child can easily identify two short rhythm patterns as the same or different. (For example, if you clap the following two rhythms, she/he identifies them as different:

   clap, pause, clap, pause, clap

   and: clap, clap, pause, clap, clap, pause.

   If you clap the following rhythm twice, he/she recognizes that they are the same: clap-clap, pause, clap-clap, pause, clap-clap.)

6. The child can identify some familiar songs from the rhythm alone. (This is very difficult for preschoolers to do. The child may only recognize the rhythms of very familiar tunes and tunes with very unique rhythm patterns such as "Jingle Bells.")

7. The child can sing on the same pitch as a model. The child will only be able to do this within his/her natural singing range (see number 4).

8. The child can identify the higher or lower of two notes.

9. The child identifies two short melodies as the same or different.

GENERAL METHODS TO STIMULATE MUSIC TALENT

No matter what your own skill level in music is, you can offer a musically talented preschooler many positive music experiences. The suggestions in this section may help you provide an interesting and varied music program if you are willing to try a few basics yourself such as playing a scale on an instrument (piano, bells, tonette, etc.), attempting to sing a limited range (C' - A') tunefully, and if you allow yourself to respond to music. The following suggestions are listed under four major music areas: tuneful singing, moving to music, listening to music, and playing instruments.

Tuneful singing

1. Always sing a song in the same key. Use a piano, song bells, or pitch pipe or other aid to help you and the child begin on the correct note. You might also help the child by singing on the first note of a song: "One, two, three, ready, sing."
2. If the child has trouble matching pitch, encourage him/her to sing loudly. This often helps young children sing in key.
3. Help the child increase his/her vocal range. The activities section of this guide offers suggestions for helping the child sing higher and lower notes.
4. If you sing badly, concentrate on improving your own performance. Preschool children have a very limited singing range which you can match tunefully with some practice. Accompany yourself with bells or a record so that you will stay in tune more easily.

5. Teach the child only one new song at a time. Be very familiar with the words and the tune yourself. First, sing the song for the child (or play it on a record player) once or twice for several days. Then, have the child sing with you or the record during repetitious phrases. Gradually, have the child sing more and more of the song until he/she is able to sing the entire song. Finally have the child sing the song alone (unaccompanied by another singer or an instrument).

6. Very few popular nursery songs are within a young child's tuneful singing range. Include songs in the child's repertoire which are either within the middle C' through A' range ("Twinkle, Twinkle, Little Star," "Go Tell Aunt Rhodie") or select songs which have repeated words or tonal patterns in the tune ("Old MacDonald," "Roll Over"). Traditional folk songs often fit one of these qualifications.

7. If the text of a traditional folksong is meaningless for a twentieth century preschooler, modify or update verses or phrases when you introduce the song. For example, in the song, "Kum Ba Ya", substitute the English translation, "Come by here" for the phrase "Kum ba ya."

8. During any one singing session, vary the song selection as much as possible. For example, sing a song with a fast tempo, then one with a slow tempo, sing one song loudly, another softly. Ask the child what he/she would like to sing.

9. Repeat songs often. Don't allow a song to drop from the child's repertoire unless he/she doesn't like the song. You might create new interest in a familiar tune by suggesting that the child make up new phrases or verses.

10. Let the child know that the songs he/she learns at school can also be sung at home. Ask the child if he/she ever sings for his/her family. Have the child suggest places outside the classroom where he/she might sing, such as in the car, in the bathtub, outside while playing, at church, etc.

11. Encourage the child's parents to sing with him/her. Send home song sheets containing the class song list, so that family members may sing with the child when he/she sings.

Moving to music

1. Movement should be a very free and personal experience. Don't tell a child how to move to a particular rhythm or melody. Allow him/her to create his/her own interpretation of the music. For example, don't tell a child to march to a march piece or glide gracefully to a waltz. He/she might make up a delightfully creative movement. If you have the child move to a record or song which describes motions, such as "The Bunny Hop" or "The Hokey Pokey," allow him/her to make up the dance or movements for the song.

2. Don't have a group of children form a circle or stand in lines for a movement activity. Have them space themselves, so that everyone can move without knocking into someone else.

3. At first, use rhythmic accompaniments without music for movement activities. You might make up repetitious beats on a drum or with sticks. Don't correct the child if he/she doesn't follow a particular rhythm correctly. Repeat a few rhythmic accompaniments often; as the

child becomes more familiar with them, he/she will probably move to them more accurately. Preschool children usually move more accurately to fast tempos.

4. When you add melodies to the movement repertoire, begin with melodies which have strong and consistent rhythms such as marches. Gradually introduce other types of melodies. Choose music with repeating rhythmic patterns and consistent tempos such as waltzes, polkas, classical music with repeating patterns, and music with consistent tempos from other cultures: African, Latin American, American Indian, etc.

Listening to music

1. Keep listening activities very short (3-10 minutes.) Listen to the music yourself and become familiar with it before you play it for the child. Then, have the child listen for something specific such as an instrument he/she is familiar with, a repeated pattern, high tones, etc.

2. Don't use pictures, stories ("Peter and the Wolf") or descriptive titles ("March Past of the Kitchen Utensils") to introduce music selections. Those will give the child a preconceived image of the music and rob him/her of his/her own creative images. After the child is familiar with a music piece, tell him/her the descriptive title or accompanying story.

3. Help the child learn to differentiate high/low, loud/soft and fast/slow. Many young children confuse these concepts. While the child

is listening to music, ask whether it is loud or soft, fast or slow, and whether specific tones are high or low. Ask the child questions about these terms to help clarify them. For example, if you ask, "What are some other things that are fast?" the child might say, "Jets move fast. I run fast. The merry-go-round turns fast."

4. Use equipment which is in good condition. Replace needles on record players periodically, use clean unscratched records and use tape players which produce a clean, unmuffled sound. The child will appreciate high quality music only if he/she can hear it clearly.

5. Don't use recorded "background" music to muffle the noise in the classroom. The child hears this type of music encounters too often in stores and while watching movies and television. This type of experience encourages the child to largely ignore the music being played.

Playing instruments

1. Before you introduce the child to instruments, teach him/her some basics of rhythm through clapping activities. He/she may clap to the beat of a familiar song, create a clapping pattern for others to copy or move to, and become familiar with the concepts of fast/slow, and loud/soft by clapping. See the activities section of this guide for specific clapping activities.

2. Provide the child with percussion (rhythm) instruments first. These are easy for the child to play and introduce the concepts of tempo and volume. Present one type of instrument at a time. Show the child how to hold the instrument, how to play it and the kind of

sound it makes. Encourage the child to explore the instrument and discover different ways to use it for making music. For example, a child may create a new way to beat a drum using the heel of his/her hand, or he/she might use his/her fingertips to tap a beat. He/she might also use different types of objects as drumsticks. Use musical instruments for music. Don't allow the child to indiscriminately use instruments for tension release or for purposes other than music.

3. Piano and bells (resonator bells, step bells, and song bells) are the easiest melody instruments for a preschooler to play. Teach the child simple tunes by rote such as "Hot Cross Buns" and "Mary Had a Little Lamb."

4. Most preschoolers are not ready to read music. Readiness for reading music is generally determined by readiness to read. Several books listed in the annotated resources section of this guide describe methods for teaching a young child to read music. See Aranoff (1969), Gelineau (1976) and Smith (1970).

5. Integrate instruments into the child's other music activities. Have him/her use percussion instruments to accompany a favorite record or other children while they are singing. If the child can play a simple tune on a piano or bells, have him/her sing while he/she plays. Then tape this singing/playing session so the child can listen to the music he/she produced.

Space and equipment

Music activities should take place in all parts of the classroom and school building, as well as outdoors. If you designate a certain space as the music area, the child may not feel free to sing, dance and produce music spontaneously in other areas.

Provide a variety of musical instruments, and teach the child how to play each type. Then make the instruments available for the child to use during free times of the day. The following are some instruments which are appropriate for a preschool child.

- Cymbals
- Drums--various types and sizes. Encourage the child to improvise his/her own drums.
- Jingle bells on elastic bands--to be worn on wrists or ankles during movement activities.
- Percussion instruments from other cultures--castanets, maracas, bongo drums, cabasas, etc.
- Piano--with middle C' marked.
- Resonator bells (metal bars, each one attached to a piece of wood; struck with a mallet). Each bell is separate so that you may introduce the child to a few tones at a time.
- Rhythm sticks--especially useful for tapping the beat of a song.
- Sand blocks--often fascinating for preschoolers.
- Song bells (resemble a xylophone and come in several sizes, the most desirable for preschool use are 1½ octave chromatic song bells)--simple to play and may be used by the teacher to accompany a song and to teach the correct tune of a song.

- Step bells (look like a set of steps)--especially useful to help a child visualize the "ups" and "downs" of the musical scale.
- Tambourine
- Triangles--sometimes difficult for young children to control.

If possible, also provide an autoharp or a guitar and have the child strum the strings while an adult changes chords.

Make sure that the record player and/or tape recorder you use are in good condition and produce clear sounds. Teach the child (or children) how to operate as well as take care of the equipment, records and tapes. Though young and often inexperienced, preschool children quickly learn to do this as a classroom procedure if the teacher models and teaches them how to do it.

Demonstrate and explain why records should be held at the edge, why the arm should be lowered and raised carefully, why a cloth or brush should be used to clean a record, and why records and tapes not in use should be put in their jackets.

The child (children) will need supervision until the procedure becomes routine. Some teachers have successfully used a "checklist". Once the child can do each item on the list, he/she is "certified" to use the record player and/or tape during free time.

Record Selections

Experiences in music (Gelineau, 1976) and Music in the child's education (Smith, 1970) contain extensive lists of musical selections for various purposes. Some of the categories in Gelineau's book are: familiar songs in larger works, music that tells a story, a basic listening repertoire for children, records for teaching instruments, slow music, fast music, soft and

loud contrast, etc. Smith lists some of the following categories in his book: slow tempo, high sounds, musical contrasts, instrument identification, musical pieces which feature: cymbals, tambourines, clarinet, trumpet, etc.

GOAL AREAS AND ACTIVITIES

The following goals are listed under four areas: singing, movement, listening, and instruments. Every planned music session should include activities from at least two of these major areas.

Singing

A. To sing tunefully

1. Have the child substitute "la-las" for the words in a song, so that he/she can concentrate on the melody alone.
2. Have the child vocalize ("la-la") a melody for others to identify. For example, say to the child, "Think of a song for us to guess. Don't sing the words, just sing "la-la" where the words should be. The one who guesses the song can think of the next song."
3. Sing the roll call. When you are taking attendance, sing, "Where is (Jason)?" using the same tone for each syllable (monotone). Have the child answer in the same tone, "Here I am."
4. Teach the child to play the scale on an instrument (piano, bells, xylophone). Then have the child vocalize ("la-la") each note as he/she plays it.
5. Have the child sing a familiar song at different speeds and volumes: fast and soft, fast and loud, slow and loud, etc. Remind the child to sing in tune.

Songs Within the C'-G' Range

Bye-Lo	French Folk Tune
Five Hundred Miles	Folk Song
Go Tell Aunt Rhodie	American Folk Song
Hey Lidee	American Folk Song
Hokey-Pokey	American Folk Song
Hop, Old Squirrel	American Folk Song
I Had a Little Dog	Unknown Origin
Kum Ba Ya	Spiritual
London Bridge	Traditional Song
Look Around the Room	American Camp Song
Sing With Me	American Folk Song
Sleep, Baby, Sleep	Traditional Song
Twinkle, Twinkle Little Star	Traditional Song

B. To increase the vocal range

1. Teach the child a song which is within his/her singing range except for one phrase which is sung in higher tones. Some possible songs are, "Bingo," "Pick a Bale of Cotton," and "Kookaburra" (sits on an old gum tree).

2. Teach the child a song which begins in lower range and progresses to higher range. An example of this type of song is, "If You're Happy and You Know It."

3. Play the scale on an instrument and challenge the child to match notes vocally as high up the scale as possible.

4. Have the child begin a familiar song on a slightly higher key. Accompany the child to help him/her stay in tune.

Songs to Increase the Child's Vocal Range

All Night, All Day	Spiritual
A Tisket, a Tasket	Traditional Song
Hot Cross Buns	English Folk Song
If You're Happy	Traditional Song
I've Got That Happy Feeling	Origin Unknown
Kookaburra	Australian Round
Michael, Row the Boat Ashore	American Work Song
Old MacDonald	Traditional Song
Polly Wolly Doodle	American Folk Song
Rig-A-Jig-Jig	English Folk Song
There Was an Old Woman	American Folk Song

C. To stimulate creative singing

1. If you hear the child sing an original chant or song while he/she is playing, tell him/her that you like the song. Then ask the child if he/she will sing the song for the class at music time. Write down the words or tape record the song to refresh the child's memory later on. (Don't worry if the child does change the song when he/she sings it later on.) You might teach the song to the other children and include it in the class song repertoire.

2. Help the child record original songs and melodies. Use a tape recorder or write down the words of a song. The child might want to draw pictures about his/her song. If possible, use musical notation to record the melody. Even if the child cannot read music, he/she will appreciate the importance you are giving his/her song. Play the recorded tune on an instrument and teach the child how to play the tune on a piano or bells.

3. Encourage the child to make up new verses to familiar songs.

4. Ask the child to make up a tune for a familiar poem or nursery rhyme. You might make up a tune first, and then ask him/her to make up a tune for a different poem.

5. Have a singing snack. For an occasional snacktime tell the children that no one is allowed to talk; everyone must sing their conversations.

Movement

A. To move creatively to a rhythm

1. Use two or three rhythm instruments such as rhythm sticks, a triangle, and a tambourine. Tell the child to move only his/her feet when you play the sticks, on his/her toes when you play the triangle, and on his/her knees when you play the tambourine.

2. Have the child move up and down a set of stairs (portable steps, stairs in the school hallway, etc.) to the beat of a rhythm instrument. Vary the volume and tempo of the rhythm as the child moves. If the child is not following the beat as he/she moves (too fast or slow, etc.) talk about the tempo while you play, i.e., "I'm beating very slowly on this drum."

3. Make up a nonsense jingle such as, "Apple-rapple-bim-bam." Have the child make up a movement to the jingle (shake his/her head or hands, stamp his/her feet, etc.) Encourage the child to add verses to the jingle and create movements for the new verses.

4. Have the child dance with jingle bells around his/her ankle. Then ask the child where else he/she could wear the bells while he/she

moves. Afterwards ask the child if the bells sound different on different body parts and have him/her describe the sounds.

5. Have the child make up a movement and then decide which classroom rhythm instrument would sound best with the movement. Then play the instrument while the child moves.

B. To move creatively to music

1. Play recordings of songs which describe movement such as "Hokey-Pokey," "Did You Every See a Lassie," "Bunny Hop," etc. Once the child is familiar with the words of a particular song, encourage him/her to make up his/her own movements to the song.

2. When the child moves spontaneously to music, tell him/her that he/she she is doing a dance. Then ask the child to teach his/her dance to you or to other children.

3. Have the child move to music, holding long strips of fabric. Provide various types of fabric such as heavy cordoroy, light-weight cottons, polyesters, and stiff netting.

4. After listening to a piece of music, encourage the child to create movements to the music he/she has just listened to. If the child has been listening for something particular (an instrument, high tones, etc.) ask him/her to show how that sound or musical element might look. "Show me what that cymbal sound might look like." "Move the way that slow music moves."

Listening

A. To listen carefully to music

1. Ask the child questions that will make him/her more aware of music. "What is music?" "Who makes music?" "Why do people make music?" "How do people make music?" "Where?" "How do you learn a song?"

2. Have the child close his/her eyes and listen while you play a recording for only a minute. Choose music that has a familiar or appealing element. The music might feature a certain instrument, have an unusual tempo, feature musical sound effects or have a melody that is familiar to the child. Afterwards ask the child about what he/she heard. "What did you hear?" "How did the music make you feel?" "Did you hear any instruments you know?" "Was the music fast or slow? Soft or loud?"

3. Use recordings to show the child how musicians can imitate environmental sounds such as animal sounds, storms, traffic and other city sounds. Some possible musical selections are: excerpts from Gershwin's "American in Paris," Rimski-Korsakov's "Flight of the Bumblebee," cannon sounds from Tchaikovsky's "1812 Overture," and various excerpts from Grofe's "Grand Canyon Suite." After a short listening session (3-5 minutes), encourage the child to try to imitate environmental sounds with classroom instruments.

4. If the child is fairly skilled with scissors, have him/her cut strips of paper to the tempo of a recording. Use music with a strong, definite beat such as a march or dance music.

5. Find recordings of a familiar tune played at various tempos and sung by different singers. For example, Children's Record Guild has a recording of "Hot Cross Buns" played as a waltz, a march, a jig, and a tango. Have the child listen to the different variations and move to the music or follow the tempo with a rhythm instrument. Ask the child about the variations: "What makes the same song sound different?" The child might say that the singer is different, or the music is faster in one variation.

B. <u>To differentiate high/low, fast/slow, and loud/soft</u>

1. Have the child listen for high and low notes. You might use the C' and A' bars from a set of resonator bells or the middle C' and A' keys on a piano. First, introduce the child to the two tones. Then tell him/her to stand when he/she hears the high tone and squat when he/she hears the low tone. When the child is able to respond correctly on hearing a single tone, vary the activity by playing various rhythms on each note (C' and A'). Play fast, slow, loud, and soft rhythms. Then make the activity more difficult by playing tones which are closer on the musical scale such as D' and G'.

2. Separate two or more children into two groups: a fast group and a slow group. Tell the children that you will play some music. When the music is fast, only the fast group should move to the music. When the music is slow, only the slow group should move. After a few turns have the children switch groups. Repeat this activity using high and low or loud and soft music.

3. Have several children play a version of musical chairs. Play a rhythm on a drum or bells, or play a tune on a piano. Instead of having the children sit when you stop the music, tell them to sit when you change the speed (fast/slow) or the volume (loud/soft).

4. Go for a walk with the child outside or through the school building. Have him/her listen for loud and soft sounds or high and low sounds. It may be difficult for the child to decide whether a sound is high or low. Sing high and low notes for him/her to use as a comparison.

C. To identify the sounds of instruments

1. Introduce percussions first--drums, bells, cymbals, tambourines, etc. Introduce one type of instrument at a time and make sure the child is very familiar with one before going on to another. Have the child play the instrument himself/herself and then listen for it on an instrumental recording.

2. After percussions introduce woodwinds--clarinets, oboes, flutes, etc. Then familiarize him/her with brasses--trombones, trumpets, tubas, etc. Show the child the instrument when you introduce it, so the child can see, handle and perhaps try to play the instrument. If you can't provide the instrument show the child a picture and explain how the instrument is played.

3. Have a guest musician demonstrate how to play an instrument that the child is becoming familiar with. Encourage the child to ask questions. He/she might ask, "Do you have to blow hard to make sounds with that

trumpet?" "Do you play in an orchestra?" "Do you have to press the keys very hard?"

4. As the child listens to live or recorded sounds of a particular instrument, ask him/her questions about the instrument. "Does it make high or low sounds?" "Does it sound like any other instrument you know?" "Did you hear it make any loud sounds?"

Playing instruments

A. To clap a rhythmic beat

1. Have the child learn to clap a rhythm before he/she uses rhythm instruments. Accompany the clapping vocally to help the child follow the beat. You might chant, "We-are-clap-ping; bears-are-nap-ping; ghosts-are-tap-ping; dogs-are-yap-ping; while-we're-clap-ping." Have the child make up his/her own nonsense chants to clap to.

2. Have the child accompany a familiar nursery rhyme ("Jack and Jill," "Baa-Baa Black Sheep," "Three Blind Mice") by clapping the syllables.

3. Teach the child a clapping rhythm, and have him/her perform a motion during pauses. For example: clap, shake hands, clap, clap, shake hands, etc. This activity will help the child learn to allow a full beat for a pause. Have the child make up his/her own motion for pauses.

4. Have the child make up a short rhythm for you to copy. Make sure the child can repeat his/her own rhythm. At first have the child clap the rhythm. Eventually have him/her use a drum or sticks. After you copy the rhythm, ask the child whether you did it right. Occasionally copy the rhythm wrong.

B. To play rhythm instruments

1. Have the child play the syllables in his/her name with a rhythm instrument. When the child has mastered his/her own name, challenge him/her to try the names of other children in the class, and then accompany you during roll call.

2. Have the child accompany familiar recorded tunes with a rhythm instrument. Encourage the child to follow the beat of the music rather than bang randomly on the instrument. If the child has trouble following the beat, have him/her play the instrument only at certain parts of the song where the beat is very definite. For example, play "Hickory, Dickory, Dock" and have the child accompany the "tick-tock" phrases of the tune.

3. Put a block or other small, light-weight object on the head of a drum. Challenge the child to make the block "dance" without falling off the drum. (This activity is especially good if the child usually beats hard and indiscriminately on drums.)

4. Provide the child with several rhythm instruments such as rhythm sticks, a tambourine, a bell, etc. Describe an environmental sound and have the child imitated that sound using any of the instruments. For example, if you say, "Make the sound of someone knocking on the door," the child might use rhythm sticks. If you say, "Make a sound like a bird," the child might use the bell. Beware of your own preconceived ideas of which instrument the child should use for a particular sound. Let the child use any instrument he/she chooses. Encourage the child to suggest environmental sounds himself/herself and imitate them.

5. Have the child accompany a familiar tune, such as "Bingo," two or three times using a different rhythm instrument each time. Then have the child decide which instrument sounds best with the tune. Ask the child why he/she chose that instrument. He/she might say, "I can play the "bingo" part loud with a drum," "I can hit the sticks together fast," "I like the way the tambourine sounds."

6. Have the child play a rhythm instrument and then imitate it vocally. You might say, "Make a sound like the triangle you just played."

7. Have the child find objects in the room to use as rhythm instruments such as a toy cash register (play the keys), building blocks, kitchen utensils, crinkled paper, etc.

8. Have the child make up a rhythm on an instrument and play it for others to move to.

C. <u>To play melody instruments</u>

1. Introduce the child to the scale. Show him/her how to play the scale on a piano, song bells, etc. As the child plays an ascending scale, explain that he/she is going up the scale. When he/she plays a descending scale, explain that he/she is going down the scale. If the child has trouble differentiating ascending and descending scales, have him/her use step bells, or turn a xylophone or song bells on end and have the child literally play up or down the scale. Then tell the child that you will close your eyes and guess whether the child is playing up the scale or down. After several turns, have the child close his/her eyes and guess whether you are playing up or

down the scale. You might also play the same note several times and ask the child what is happening.

2. Teach the child how to play resonator bells. Remove the three bars: G', A' and B'. Let the child play these three bars freely for a while. Then ask him/her which is the high bar, the middle bar, and the low bar. If the child has trouble, remove the A' bar and have him/her identify which is the low bar and which is the high bar. Then add the A' bar and arrange them in the correct order for the child to play.

3. If the child is familiar with the tune "Hot Cross Buns," teach him/her how to play it on the resonator bells by rote: B-A-G, B-A-G, G-G-G-G, A-A-A-A, B-A-G. When the child can play the melody on resonator bells, repeat the activity with song bells. Then teach the child a more difficult tune using the G', A' and B' bars such as "Mary Had a Little Lamb."

4. Teach the child how to play "Hot Cross Buns" and "Mary Had a Little Lamb" on a piano. Mark the G', A' and B' keys with colored dots, numbers or letters.

5. Remove the front board on a piano, so that the child can see the inner mechanisms while he/she plays. Allow the child to pluck the piano strings and show him/her how the piano hammers hit the strings to make sounds.

6. If you have an autoharp or a guitar, let the child strum the strings while you bar the chords.

ANNOTATED LIST OF RESOURCES

1. Aranoff, F. W. Music and young children. New York: Holt, Rinehart and Winston, Inc., 1969.

   This book suggests ways of introducing preschool children to the basics of music such as rhythm, tempo, melody, tone quality, volume and design (repetition and contrast). The music skills section includes activities for singing, playing instruments, moving. listening, creating and reading music. The activities are excellent for preschool children and help the nonmusical teacher feel confident about teaching the basics of music.

2. Batcheller, J. Music in early childhood. New York: The Center for Applied Research in Education, Inc., 1975.

   This handbook presents many ideas for helping children become involved with music. It focuses on teaching children to respond to rhythms, sing in tune, and recognize high and low pitches. There are suggestions for using music in other learning areas including math, body awareness, language, prereading and for developing a positive self-image. Batcheller also suggests a lay-out for a classroom music center with learning tapes which children could use independently.

3. Gelineau, R. P. Experiences in music. New York: McGraw-Hill Book Co., 1976.

   Although this book is designed for elementary school use, the author offers useful suggestions for teaching tuneful singing, ear-training, reading music, listening, and musical creativity. The section on listening lists musical pieces for various purposes: dancing, orchestral sound effects, humor, stories in music, etc.

4. Lament, M. M. Music in elementary education. New York: MacMillan Publishing Co., Inc., 1976.

   The first section of this book is appropriate for preschool use. Lament describes the music abilities of two, three and four-year old children. The stated goals for this age group are: increased listening skills, increased singing ability, creativity, playing simple rhythm instruments and body movement to music. The book contains songs for each age group and suggests activities for each of the stated goals.

5. Nye, R. E. and Nye, V. T. Exploring music with children. Belmont, California: Wadsworth Publishing Company, Inc., 1966.

   This book of songs contains suggestions for teaching songs by rote, identifying high and low pitches, following a specific beat, and playing simple instruments. The section on instruments offers some very useful ideas for teaching young children how to play resonator bells and other instruments. Many of the songs in this book are beyond the limited singing range of preschoolers.

6. Perrin, H., Kovaks, Daley, and Allin. The new approach to music: Primary division. Toronto, Canada: Holt, Rinehart and Winston of Canada, Limited, 1970.

This book contains excellent ideas on how to teach young children to read and write music. Although the text is somewhat technical, a simple glossary explains terms so that the nonmusical teacher may use this book effectively with some practice. The section on readiness for music presents the following goals: to develop a feeling for rhythm, to become aware of differences in pitch, to discriminate between loud and soft sounds, and to feel the emotions of music.

7. Seefeldt, C. Curriculum for the preschool-primary child. Columbus, Ohio: Charles E. Merrill Publishing Company, 1976.

The chapter on music includes a review of the research which has been done concerning young children and music. Based on research results, the author includes several lists of suggestions for introducing different aspects of music: musical concepts, singing, and rhythmic movement.

8. Smith R. B. Music in the child's education. New York: The Ronald Press Company, 1970.

This is an extremely useful book for preschool teachers and offers an excellent basis for a preschool music program. Smith's main objective is to help young children appreciate and perform quality music. The various chapters cover vocal abilities, rhythm, listening, playing instruments, creativity in music, music in special education programs and setting up a music program. The chapter on singing emphasizes the limited vocal range of preschoolers and suggests how to help a child expand his/her singing range. The glossary contains many songs within the singing range of preschool children. The chapters on rhythm and listening contain lists of recordings which are categorized under useful headings such as: featured instruments, recognizable melodies, tempos, musical contrasts and others.